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W. GRIGGS,
Hanover Street, Peckham,
London, S.E.

The Journal of Indian Art and Industry.

SIR GEORGE C. M. BIRDWOOD, K.C.I.E., C.S.I., M.D., LL.D.

HIS LIFE AND WORK.

George Christopher Molesworth Birdwood was born at Belgaum, in the Bombay Presidency, on the 8th December, 1832. He is the eldest son of the late General Christopher Birdwood. He received his education at the Plymouth New Grammar School, and at Edinburgh University, where in 1854 he took the degree of M.D. In December of the same year he was appointed by the Court of Directors of the Honourable East India Company to their Medical Service in Bombay: Dr. Birdwood representing the fourth generation of his family, in the direct line, which has been connected with British India.

On Dr. Birdwood's arrival in India, early in 1855, his first charge was the Southern Mahratta Horse, at Kalludghee. Later in the same year he was transferred to the 1st Company 2nd Battalion of the Artillery, at Sholapore, where he was also at different times in medical charge of the 8th Madras Cavalry, the 3rd Bombay Infantry, and the Civil Station, which included a large Jail. About the close of 1856 he was sent to the Persian Gulf in medical charge of the Honourable Company's S.S. "Ajdaha," and of the detachment of H.M. 64th Regiment on board, and was present at the bombardment of Mohammarah, for which he received the medal and clasp given for the Persian War of 1856-57.

When he returned to Bombay, in April 1857, he was appointed Acting Professor of Anatomy and Physiology in the Grant Medical College, and from that date he continued his connection with the College, almost without interruption, in the chairs successively of Anatomy and Physiology, and Botany and Materia Medica, until he left India.

The late Lord Elphinstone, who took a great interest in the Government Central Museum, which he had established, and who had been pleased with the large collections of stuffed birds and dried plants, and of economic produce which Dr. Birdwood had sent to it from Belgaum, Kalludghee, and Sholapore, while he was on general duty in those places in 1855–7, appointed him its Secretary and Curator. This led, through Dr. Birdwood's initiative, ably and zealously seconded by the late eminent Hindoo physician and scholar, Dr. Bhawco Dhajee, to the establishment of the Victoria and Albert Museum, and Victoria Gardens, at a cost of upwards of £200,000. The undertaking was largely subscribed to by the people of Bombay as a loyal memorial of the transfer of the possessions of the East India Company to the direct administration of the British Crown; and with the effect of giving such an impulse to the public spirit of the natives of Bombay, and of Western India generally, that every educational institution throughout the Presidency reaped the benefit of it, particularly the local branch of the Royal Asiatic Society, and the University. It was for the Victoria Gardens that the former Gaekwar of Baroda, the Maharajah Kunderow, ordered through Dr. Birdwood the canopied statue of the Queen, by Noble, now placed on the Esplanade, at a cost, we believe, of £35,000. About this time Dr. Birdwood published his learned and valuable "Catalogue of the Economic Products of the Presidency of Bombay," which went through two editions before he left India. It was most favourably noticed not only in India, but in England, and, by the late Professor Garcin de Tassy, in France. It has been used as the foundation of all catalogues of Indian vegetable produce at subsequent exhibitions, and the classification he adopted in it has ever since been followed in India.

On the resignation of the distinguished naturalist, Surgeon-Major H. J. Carter, F.R.S., Dr. Birdwood was elected honorary secretary to the Bombay branch of the Royal Asiatic Society, which he resuscitated, and entirely reorganised. He was at the same time appointed in succession to Carter, Secretary to the Elphinstone Funds, the educational fund of Bombay; and on the death of Surgeon Haines he was appointed by Sir Alexander Grant, and subsequently twice re-elected by the Senate, Registrar of the University of Bombay, his exertions for which had secured some of its most valuable endowments. These varied public duties were in a measure acknowledged by Dr. Birdwood being appointed, in 1864, Sheriff of Bombay. In March, 1867, he was sent by Sir Bartle Frere, at the express desire of the leading merchants of Bombay, as Special Commissioner for that Government at the Universal Exhibition held at Paris in that year. On being forced to finally leave India through permanently broken health in 1868, Dr. Birdwood's many valuable public services to the Western Presidency were recognised by the addresses presented to him by the Royal Asiatic Society, the Agri-Horticultural Society of Western India, the University, and the students of Grant Medical College. The cover of the address of the Agri-Horticultural Society, which was designed by Mr. John Griffiths, of the Bombay School of Art, is given in Plate 46.

Although forced to give up his work in India before he was entitled to any pension, Dr. Birdwood was, nevertheless, on the recommendation of the Government of Bombay, granted a special pension by the Secretary of State for India. As a further acknowledgment of his services, he was, on the occasion of the proclamation of the Queen as Empress of India, at Delhi, January 1, 1877—appointed to the Companionship of the Order of the Star of India. Immediately on Dr. Birdwood's return to England he wrote his paper on the "Genus Boswellia, with descriptions and figures of three new Species," which will be found in the Transactions of the Linnean Society for 1870, and the illustrations of which we give on Plate 47. It is the record of the discovery of the frankincense trees, made by him; and his classification of the genus has now been generally adopted by scientific botanists. By his constant contributions to the press, and his lectures before the Society of Arts, and handbooks on Indian Art, he has attracted deserved attention to the traditional handicrafts of India, and has succeeded in creating a widespread demand for them in Europe and America. The reviews of his "Handbook to the Indian Court," at the Paris Exhibition of 1878, and of his standard work on "The Industrial Arts of India," published by the Science and Art Department in 1880, were numerous and highly laudatory. We reproduce (see Appendix B) an address presented to him by some distinguished English artists and amateurs, and a Resolution of the India Council, on the publication of his Paris and India Museum handbooks. Dr. Birdwood received the decoration of Officer of the Legion of Honour from the French Government for this Handbook, and the Knighthood conferred on him by Her Majesty the Queen in 1881 was, we believe, given almost entirely in consideration of his labours in connection with Indian art. It was due to the representations of Sir G. Birdwood that the India Museum was transferred, in 1879, to the Science and Art Department; a measure which at once effected a substantial saving to the Indian Treasury, and greatly enhanced the public usefulness of the Museum; and it was on his representations also, earnestly adopted by Sir Philip Cunliffe Owen, that Mr. C. Purdon Clarke, C.I.E., was sent to India for the purpose of completing the Museum collections by purchases made on the spot.

In 1886 Sir George Birdwood was appointed a Member of the Royal Commission, and of the Finance (Executive) Committee of the Colonial and Indian Exhibition. He was Chairman of the Committee of the British Indian Section of the Paris International Exhibition of 1889; and a Member of the Royal Commission for the British Section of the Chicago Exhibition of 1893; and he is a Member of the Royal Commission, and of the Indian and Ceylon, Textiles and General Industries Committees of the Commission, for the British Section of the Paris Universal Exhibition of 1900.

In connection with the Colonial and Indian Exhibition, Sir George Birdwood received, as a representative Anglo-Indian, the Honorary Degree of LL.D. from the University of Cambridge in 1886; and in the following year he was gazetted among the eighteen first created Knights Commander of the then enlarged Order of the Indian Empire.

Sir George Birdwood has given great and most careful attention to the old Records of the Honourable East India Company. He first called attention to them in a letter to the *Athenæum* in February, 1873. This was followed by the publication, in 1879, of his official "Report on the Miscellaneous Old Records of the India Office," which was reprinted in 1889, and again in 1891. At his suggestion, Messrs. H. Stevens & Sons, in 1886, generously published the volume of the "Court Minutes of the East India Company," to which he contributed a valuable and most interesting introduction. In 1893 Mr. Bernard Quaritch, with equal public spirit, published the "First Letter Book of the East India Company," to which he also wrote an introduction. In the editing of this volume Sir George Birdwood was assisted by Mr. William Foster, the accomplished Secretary of the Hakluyt Society.

The only public movements in which Sir George Birdwood has taken any part since his return to England have been in exposing, so far as lay in his power, the mischievous agitation of the Anti-Opium Society against the revenue derived by the people of India from the manufacture of opium for consumption in China and elsewhere; in supporting the patriotic and successful efforts of Mr. Radcliffe Cooke, M.P., to promote the consumption of British Cyder; and in establishing, with the aid of the late Professor Chenery, Mr. Demetrius Boulger (the friend and biographer of Gordon), Mr. Tom Kirk, and a few other personal friends, "Primrose Day," which was first so designated in the London papers in the spring of 1883. Sir George Birdwood's first letter to the *Times* was written in April, 1882, and was signed "Out of the Madding Crowd." His second letter appeared earlier in the spring of 1883, and was signed "Hortus Siccus." By these letters, and the expenditure of a considerable sum in advertisements and the purchase of flowers, he succeeded in establishing "Primrose Day."

But the real work of Sir George Birdwood's life has been to encourage goodwill between the people of India and this country. From the date of his return to India in 1855, it may be truly said his name was a household word among the people of Bombay, on account of the instinctive sympathy with which he worked with and for them. He gained great influence among Indians of all classes, and this enabled him to readily obtain

all the money required for the educational and other institutions he was the means of establishing in his beloved Bombay.

During the twenty years that Sir George Birdwood has held the post of Special Assistant in the India Office he has never ceased to do his utmost to continue and extend the invaluable work of making the immense economic and mineral wealth of India better known in Europe, work started just a century ago with such far-seeing foresight by the Court of Directors of the East India Company, and which was so successfully and profitably developed by Sir George Birdwood's two great predecessors—Dr. Forbes Royle, the father of scientific economic botany, and the late Dr. J. Forbes Watson, who devoted his remarkable abilities and the best energies of his life in extending and furthering the work initiated by Dr. Royle.

Although the office of Reporter on Indian Products at the India Office was abolished in 1879, when the India Museum was permanently transferred to the Science and Art Department, Sir George Birdwood has practically continued the work, and has kept himself in touch throughout the country with the commercial community and leading manufacturers. He has, by his official duties and his numerous writings on Indian products and industries, never ceased to substantially serve India since he was forced to leave that country in 1868. We are convinced that by none will Sir George Birdwood's retirement be more keenly felt than by the host of commercial men who so constantly toiled up to the topmost floor of the India Office to consult him on all kinds of questions regarding the products and industries of India, or as to the needs and requirements of her varied peoples that it might be possible for this country to supply. It can also be safely asserted that no native of Western India of any importance ever came to London without making a pilgrimage to Sir George Birdwood, either for the purpose of seeking his advice and guidance, or to convey a greeting from some old friend in Bombay. The uniformly patient and genial manner in which he daily received the many visitors who sought his advice, and the untiring pains he always took to fully satisfy the wants of his enquirers, has ever evoked the warmest regard. We feel sure that our readers will therefore be pleased to possess Sir George Birdwood's portrait and the view of his room at the India Office, so familiar to so many of us, which we give, and more especially as it is almost entirely due to the labours of Sir George Birdwood in the cause of Indian Art that this Journal owes its existence and object.

We are greatly indebted to a personal friend of Sir George Birdwood for the very exhaustive list of his acknowledged writings, which we publish in Appendix A.

In concluding this brief and inadequate notice, it may be of interest to mention that Lord George Hamilton in December of last year specially extended Sir George Birdwood's services for one year. He, therefore, under the terms of the Treasury mandate, which compulsorily superannuates Civil servants at the age of 65, retires at the end of this year, we trust to long enjoy his hard-earned pension.

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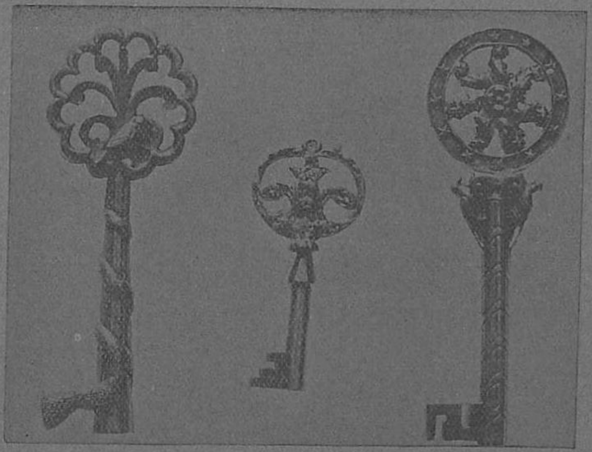

APPENDIX A.

BOOKS, REPORTS, PAPERS, LECTURES, AND MAGAZINE ARTICLES WRITTEN BY SIR GEORGE BIRDWOOD.

Books.

Handbook to the British Indian Section of the Paris Exhibition of 1878. Published by the Royal Commission, both in English and French; and also republished as a Parliamentary Blue Book.

Handbook to the Industrial Arts of India. Published by Chapman & Hall for the Science and Art Dept., 1880.

The Arts of India (a Handbook to the Collection of His Royal Highness the Prince of Wales, compiled for the Yorkshire Fine Art and Industrial Institution, York). R. Clay, Sons, and Taylor, 1881.

Two Letters on the Industrial Arts of India. Whittingham & Co., 1879.

Ausstellung Indischer Kunst-Gegenstände zu Berlin. 1881. R. Clay, Sons, and Taylor.

Indiens Konstslöjd en Kortfattad Skildring. Stockholm, F. and G. Beijer, 1882.

Indiens Kunstindustrie, en Kortfattel Fremstilling. Kjobenhaven, G. E. C., Gad. 1882.

The Economic Vegetable Products of the Bombay Presidency. Published by the Bombay Government, 1862. Second edition, 1868.

Books of which he has written the Preface, Introduction, or the Advertisement.

Pandurang Hari, reprinted by H. S. King & Co., 1873; Preface by Sir Bartle Frere, and Advertisement by Sir G. Birdwood, being a letter written to the late H. S. King, Esq., recommending the republication of the work.

The Miracle Play of Hasan and Husain, by Sir Lewis Pelly. Allen & Co., 1879. Preface by Sir G. Birdwood.

Eastern Carpets, by Vincent Robinson. H. Sotheran & Co. 1882. The Introduction by Sir George Birdwood.

Oriental Carpets. Published by the Imperial Ministry of Commerce, Worship, and Education, Vienna. 1893. The Monograph on "The Timeless Antiquity, Historical Continuity, and Integral Identity, of the Oriental Manufacture of Sumptuary Carpets," by Sir George Birdwood.

Catalogue of a Loan Exhibition of Embroidery by Indian Women. 1893. Introduction by Sir Geo. Birdwood.

Catalogue of Indian Section of Edinburgh Forestry Exhibition, 1884. The Preface by Sir George Birdwood.

Truth about Opium, by H. Brereton. Allen & Co., 1882. Containing a reprint of Sir George Birdwood's Letters on Opium in "Times" of 6th December, 1881, and 20th February, 1882: also

All about Opium, by Harlmann H. Sultzberger, 110, Cannon Street, 1884, containing a reprint of the same Letters.

The Dawn of British Trade in the East, as recorded in the Court Minutes of the East India Company, 1599—1603. H. Stevens and Son, 115, St. Martin's Lane, London 1886. Introduction by Sir Geo. Birdwood.

The First Letter Book of the East India Company, edited by Sir George Birdwood and Mr. William Foster, B.A. Quaritch, 1893. The Introduction by Sir George Birdwood.

Biographies of Words, by F. Max Müller. Longmans, Green & Co. 1888. Appendix I. "The Aryan Fauna and Flora," by Sir George Birdwood.

The Migration of Symbols, by the Count Goblet D'Alviella. Archibald Constable & Co. 1894. The Introduction by Sir George Birdwood.

Reports, Papers, Letters, &c.

(Not including signed contributions to Times, Athenæum, Academy, Pall Mall Gazette, St. James's Gazette, Graphic, and Daily Graphic).

"The Genus Boswellia," Transactions of the Linnean Society, Vol. XXVII. Reprinted by the India Office.

The article "Incense" Encyclopædia Britannica.

The article "The Perfumes of the Bible," Cassell's Bible Educator.

"On an Ancient Silver Patera," Transactions of the Royal Society of Literature.

"The Bed and Delta of the Nile," Transactions, Bombay Geographical Society, Vol. XV.

"Is the Habaiah of Bruce the Source of the White Nile?" Transactions, Bombay Geographical Soc., Vol. XVI.

"On recent Discovery in Eastern Africa and the Adventures of Captain Singleton (De Foe)," Journal of the Bombay Branch of the Royal Asiatic Society, Vol. VII.

"On Competition and the Indian Civil Service," Journal of the East India Association, 1872. See also Society of Arts Journal, 24th May, 1872. (See also in Journal of East India Association for Letter on Mr. Dady Seth's Lecture, and Remarks on a Lecture by Mr. Watherston).

"On Competition (and the Indian Civil Service)," Journal of the Society of Arts, 2nd June, 1876.

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"On the Native Press of India," Journal of the Society of Arts, 23rd March, 1877; and further statistics, 26th October, 1883.

"On the Quest and Invention of India," Journal of the Society of Arts, 7th February, 1879. This is the Note in the Official "Report on the Miscellaneous Old Records of the India Office."

"Indian Pottery at the Paris Exhibition," Journal of the Society of Arts, 28th February, 1872. Republished in Sir George Birdwood's "Industrial Arts of India."

NOTE.—See also in the same Journal, Letters and Remarks on the following subjects:—"The Wild Silks of India," 9th May 1879; "The Opium Trade," 20th January 1882; "Forest Conservancy in India," 17th March; "Domestic Architecture of India," 8th June 1883; "Eastern Carpets," 19th March 1886; Condition of Applied Arts in England," 4th Feb. 1887; "Economic Resources of India," 18th February; "Application of Gems to the Art of the Goldsmith [Aaron's Breastplate]," 18th March and 22nd April; "Principles of Design as applied to Bookbinding," 24th February 1888; "Persian Textiles," 8th June; Recent Movements in relation to the Applied Arts," 25th January and 1st February, 1889; "Ruby Mines of Burma," 22nd February; "Art of the Jeweller," 22nd March; "Indian Wheats," 14th June; "Egyptian Tapestry," 20th September; "Modern Indian Art," 18th April 1890; "Industrial Arts of Japan," 6th June; "Industrial Arts of India, in Code of Manu and other ancient writings," 25th July and 1st August; "Hall Marking of Silver Plate," 30th January 1891; "History of the growing use of Tusser Silk," 12th June; "The *Tughra* of the Turks," 4th and 25th September and 9th October; "From the Tian Shan to the Pamirs," 29th January 1892; "Woodcuts of Gothic Books," 12th February; "Artistic Treatment of Jewel and Address Caskets," 4th March; "Indian Sanitation," 11th March; "The Opium Question," 1st April; "English Brocades and Figured Silks," 22nd April; "Lustre Ware," 24th June; "Occupation and Caste in India as shewn in the last [J. A. Baines] Census," 31st March 1893; "Pattern Designs in Textiles," 21st April; "The Manufactures of India," 5th May; "Architecture and Advertisements," 1st December; "Goldsmiths' Work," 9th March 1894; "Beauty in Ceramics," 6th April; "Evolution in Decorative Art," 27th April; "Etymology of 'Pewter,'" 8th June; "Native Sweetmeats of Bombay," 24th August; "Roman and British-Indian Systems of Government," 14th December; "Forestry," 21st December; "Woman in India," 15th February 1895; "Cyder," 8th March; "Improvements in British Silk since 1890," 31st May; "Etymology of 'Bleached,'" 14th February 1896; "Tobacco," 13th March and 3rd April; "Moral Advance of the People of India" [Slavery in India], 5th January and 26th March 1897; "Promotion of the Advanced Study of Physics in India," 26th February; "Rhea," 2nd April; "Lead Work," 9th April; "Kerman and Persian Baluchistan," 4th June; "The Life Work of the late Sir Henry Doulton," 26th November; "The Recreation of an Indian Official" [Native names of Indian plants], 4th February 1898; "Stained Glass and Mosaic Work," 8th April; "Ancient and Modern Inks," 6th May.

"The title of Kaiser-i-Hind," Journal of National Indian Association, 1887.

"Are we despoiling India," by "John Indigo," National Review for September 1883.

Review of "Hobson and Jobson," by Colonel H. Yule, C.B., Quarterly Review, 1887.

"On the Christmas Tree," Asiatic Quarterly Review, January 1886.

"The Empire of the Hittites," Asiatic Quarterly Review, January, 1888.

"The Mahratta Plough," Asiatic Quarterly Review, October 1888.

"Leper in India," Asiatic Quarterly Review, April 1890.

Remarks on Sir W. W. Hunter's Lecture on Indian Trade before the Colonial Institute. See their Transactions for 1888.

"Carter's Geology of Western India," Bombay Quarterly Review, 1858. (His first review article).

Report on the Miscellaneous Old Records of the India Office. India Office, 1879. Reprinted 1889, and again [by Allen & Co.] 1891.

Reports on the Cultivation of the Spanish Chestnut. India Office, 1892. Reprinted 1892.

Memorandum on the Purchase in Europe of Carrot Seed for the purposes of Famine R[illegible] in Northern India. India Office, 1896. Reprinted [by Messrs. James Carter & Co.] 1898.

SELECTED LIST OF SIGNED CONTRIBUTIONS TO "ATHENÆUM," "ACADEMY," "TIMES," &c.

N.B.—When the date on which a letter was published has not been verified, the date on which it was written is given instead, with the word *circa* before it.

THE ACADEMY.

Review of Bowdich's *Ashantee*, 10th January 1874. Review of Bell's *Naturalist in Nicaragua*, 21st February. Review of Schweinfurth's *Heart of Africa*, 21st and 28th March. Review of Rohlf's *Morocco*, 18th July. Review of Winwood Reade's *Ashantee Campaign* and Stanley's *Coomassie and Magdala*, 1st August. Review of Cooley's *Livingstone and the Royal Geographical Society*, 26th September. Review of Flückiger and Hanbury's *Pharmacographia*, 14th November. Review of Waller's *Last Journals of David Livingstone*, 13th February 1[illegible]75. Note on Cooke's "Report on Gums, Resins, &c., in the India Museum," 6th March. Review of Rawlinson's *England and Russia*, 10th April. Review of Monteiro's *Angola and the River Congo*, 22nd January 1876. Note on "Double" in "Midsummer Night's Dream," 15th July. Review of Dutt's *Materia Medica of the Hindus*, 11th August 1877.

THE TIMES.

A Catalogue of Current Literature, *circa* 6th January, and 20th February 1874. Letter signed "Indian," The Royal Progress in India, 3rd February 1876. Letter signed "Anglo-Indian," Empress or Queen, 13th March. Letter signed "Anglo-Indian," The Royal Titles Bill, 16th March. The Indian Mahomedans, *circa* 12th June, and 25th June, 9th July, 10th, 15th and 18th October, 1877. Lahore Jail Carpets, 8th October, 1879. Letter signed "Indigo," The Indian Arms Act, 9th December. Letter signed "Indicopleustes," Candahar, *circa* 11th June, &c., and 24th September, 1880. The Industrial Arts of India [Mahratti *Kirtans*, i.e. ballads, denouncing use of European manufactures], 14th October. The Morality of Opium, 6th December 1881. The Opium Question, 20th January 1882. Letter signed "Out of the Hurly-Burly," The Late Lord Beaconsfield, 14th April. Letter signed "Hortus Siccus," Primrose Day [first use of this phrase], 29th March, 1883. Professor Sayce, the Aryans and the Birch Tree, 5th and 21st September, and 3rd and 15th October, *et cætera*, 1887. The Prickly Pear in the Deccan, 2nd February 1889. The Play of "Mahomet" in England, 9th and *circa* 15th October

1890. Approaching End of British Rule in India, 11th February 1891. Hindu Prejudices, 2nd September. Wroth Silver, 18th November 1892. Cyder ["How to help Agriculturists"], 19th September and 4th October. Etymology of "Sindh," "Hindustan," "India" ["The Indian Army"], 1st February 1895. Loan Exhibition of Relics and Memorials of the late H.E.I. Company, 5th February. The Evolution of a Show Place, 23rd October. The New Penny, 24th and 30th December. The Plane Trees by Spring Gardens, 17th January 1896. The Rule of Succession in Islam, 1st September. Arbor Day in Kent, 29th December. The Birthplace of Buddha, 28th January, 19th March, and 9th September 1897. The Victorian Era Exhibition, 18th March. Sea Power, 6th May. Etymology of "Gallant Soldier," 28th October.

THE ATHENÆUM.

The so-called "Custard Apple" of the Ajanta Cave Paintings, 31st October 1874. The so-called "Pine Apple" on an Assyrian Monument [Rawlinson's "Ancient Monarchies," Vol. II. p. 212, ed. 1862], 6th March 1875. The Earliest Mention of "Guano," 29th May. Anachronisms in the introduction of flowers and fruits in the paintings at the Royal Academy, 3rd July. The Sea Level, 11th March 1876. Anachronisms at Royal Academy, 29th July. Bulgarian Horrors, 14th and 28th October. The Title of "Kaisar-i-Hind," 11th November, 2nd and 16th December. The Title of "Kaisar-i-Hind," 6th January 1876. Anachronisms at Royal Academy, 21st July. The so-called "Custard Apple" of the Ajanta Cave Paintings and Bharhut Sculptures, 17th January 1880. The Pine Apple in the Old World, 30th August. The Ajanta Cave Paintings, 11th June 1881. Letter signed "Christopher Molesworth," Bonaparte at Longwood, 23rd July. The Industrial Arts of India in the 17th Century, 11th March 1882. Mr. Gladstone's Jubilee, 16th December. Wordsworthiana, 2nd March 1889. Clothes and Conduct on board an Old Indiaman, 6th April. "Journal of Indian Art," 14th March 1891. Etymology of "Larboard" and "Lair-Cart," 8th and 22nd August. Etymology of "Alabaster," "Ivory," and "Elephant," 22nd June 1895. Etymology of "Patchouli," 22nd October 1898.

THE PALL MALL GAZETTE.

Letters signed "F.R.G.S." on Cameron's Expedition, 21st, 26th and 30th December 1874. An Odious Comparison, 7th June 1875. Leitner's Buddhistic Sculptures, 3rd June. The Turk, *circa* 16th December. Mr. Gladstone's Homeric Synchronisms, 24th March 1876. Russia in Asia Minor, 7th and 14th May 1877. The Euphrates Valley, 28th May. Sir Vernon Harcourt and the Question of Armenia, 19th June. Armenia and Afghanistan, 22nd June. The Old Afghan War, 27th June and 2nd July. The Muslim Khalifate, 26th July. Poetic Prophecy, 10th July. Letter signed "Anglo-Indian" on Our Afghan Frontier, *circa* 17th August. Letter signed "Anglo-Indian" on The Retention of the Candahar Garrison, *circa* 8th September. Letter signed "Iran," on Irresolution on the Indian Frontier, *circa* 30th September. Letter signed "Indigo," on The Indian Government and Shere Ali, 23rd October. Letter signed "Indigo" on Baluchistan and Afghanistan, 9th November. Letter signed "Anglo-Indian," on The Fall of Kars, 26th November. Midhat Pasha, 4th January 1878. Letter signed "Iran," on The Development of the "Perish India" Policy, 4th October. Letter signed "Iran" on Lord Napier of Magdala's Views about Afghanistan, 14th October. Letter signed "Iran," on Lord Lytton's Ultimatum, 5th November. Letter signed "Iran," on Lord Napier of Magdala on the Indian Frontier Question, 19th November. Letter signed "Nemesis," on The Moralities of Moral Statesmanship, 2nd December. The Miracle Play of Hasan and Husain, 4th and 8th August, 1879. Crisis in Central Asia, 12th September. The Bombay Riots [Etymology of *Dashara*], 17th and *circa* 22nd August, 1893. The Discovery of Madagascar, 4th November. Wanted, Twelve Saints, *circa* 2nd October and 12th October. Etymology of Maundy-Thursday and *maund*, 6th April 1896. Names of Wild Flowers, 24th November and 4th and 14th December 1897.

ST. JAMES' GAZETTE.

Letter, signed in error "G. P. B." [for "G.B."], The Opinions of Lord Bolingbroke, *circa* 24th June 1880. Letters signed "Anglo-Indian," on General Burrows' Route, 31st July and 5th August. Letter signed "Anglo-Indian," on The *Times* on our Indian Empire, 3rd August. Does India Pay? [in reply to Grant Allen], 21st October. Letter signed "Durani," on The Annexation of Candahar, 1st February, 1881. The three following letters were published in *St. James' Gazette* between 1881 and 1888 inclusive:—Etymology of "Punch," *circa* 9th May; Etymology of "Gillyflowers," *circa* 6th August. Etymology of "*Jerusalem* Artichokes," *circa* 14th November. Curious Phrases, 16th October 1889. The Colossus of Rhodes, 19th May 1890. Holkar's Letter to the Baroness Burdett-Coutts [Etymology of "Open Sesame"], *circa* ? 1891. A Letter signed "Mezzoramian," on Women of the Day, by Themselves, 6th April. The Saibis, 4th May. The Antiquity of the Pheasant-Eyed Narcissus, 1st June 1892. The Dawn of Astronomy, 27th March 1894. Another Gruesome Story, 29th March. Misquotations, 23 and 24th July. The Beasts of India, *circa* 28th November. The Seven Seas, 27th October 1897.

Miss Manning's INDIAN MAGAZINE.

Article, The Title "Kaisar-i-Hind," June 1887. Review, Kipling's *Beast and Man in India*, January 1892. Reproduction of Introduction to the Catalogue of a Loan Collection of Embroidery by Indian Women, exhibited in 1894 at Chesham House, Regent Street, by the Society for the Encouragement and Preservation of Indian Art, July 1893. Letter [to Mr. Frederick Moore] on The Ancient Sources of Silk, February 1895. Letter [to Mr. John Murray] on The Preservation of Indian Monuments, February 1895.

THE GRAPHIC.

Etymology of "Curry," 15th October 1887. Article, St. Nicholas' Cakes, 6th December, 1890. Review, History of Persian Art [Perrot and Chipiez], 27th February 1892.

THE DAILY TELEGRAPH.

Etymology of "Dog-Watch," 20th March 1889.

THE BOMBAY GAZETTE.

Old Record, Bombay in 1682, "B.G. Summary" of 14th October 1889. Old Record, Transfer of Bombay to East India Co., "B.G. Budget" of 12th November.

THE SPEAKER.

Review, History of Persian Art [Perrot and Chipiez], 17th September 1892.

THE DAILY GRAPHIC.

Etymology of "Harrier," 27th September, 1895. Whittington's Cat, 12th and 20th December. Lancashire and India, 17th December. Etymology of "Oranges and Lemons," 8th April 1896.

THE JOURNAL OF INDIAN ART.

Article, The Decoration of the Taj Mahal, Agra, July 1885. Articles, The Honourable East India Company, July 1890, January and April 1891. Article, Indian Art at Marlborough House and Sandringham, October 1891 and January 1892. To the Temple, January 1898.

APPENDIX B.

Letter from the Prince of Wales on "Handbook to Indian Court," Paris, 1878.

Sandringham, Norfolk,
January 27, 1879.

My dear Dr. Birdwood,

The Paris Exhibition being now at an end, I am anxious to convey to you the expression of my warm thanks for the valuable services which you have been so good to tender to the Royal Commission in connection with the Indian section. These services were of the greatest assistance to the members of that Committee in enabling them to overcome the difficulties which they encountered and in lightening their labours.

I wish to take this opportunity of saying that I cannot speak in too high a sense of the Handbook which you brought out on India. It is universally acknowledged to be a work of importance and utility, and bears witness not only to the vast knowledge of art and the correct judgment of the just means of promoting the highest development of the industries of India which you possess, but it contains also some very valuable and novel contributions to the history of Indian and Eastern commerce, and, as such, it is much appreciated by learned foreigners and by the best judges at home.

Although but a slight return for the care and industry you have bestowed on the work, I propose to place the copyright of the Handbook at your disposal, and it will give me much pleasure to hear that you accept my offer.

In conclusion, I have great satisfaction in sending you a print of myself, with my autograph attached to it.

Believe me, my dear Dr. Birdwood,
Very sincerely yours,
ALBERT EDWARD, P.

Dr. Birdwood, C.S.I.

Address from Artists, on "Handbook to Indian Court," Paris, 1878.

To George C. M. Birdwood, Esq., C.S.I., M.D., &c., &c.

1 May, 1879.

Dear Sir,—We, the undersigned, wish to express the thanks we owe you for the manner in which you have performed an important duty in your Report on the Articles of Indian Manufacture exhibited in Paris last year. In common with all who have given any attention to the subject, we have seen and lamented the rapid deterioration that has of late befallen the great historical arts of India. The independent and courageous criticism contained in your Handbook, founded on close observation and long experience, has shown us the causes that have been at work in bringing about this deterioration, and has given us a hope that something may yet be done to stay its further progress.

We do not doubt that all men of culture will agree with us in thinking that the welfare of the arts in question is important both to India and to Europe, and that the loss of them would be a serious blow to civilisation, and an injury to the pleasure and dignity of life: and if this importance be at once admitted, together with the danger to them that comes of the manner in which they are now being dealt with by Europeans that are brought into contact with the Asiatic workmen, we cannot conceive that any thoughtful person will deny the responsibility of England in the matter, or the duty which a great country owes to the arts of exercising foresight and patience, lest, for an apparent commercial gain, she and the world in general should lose industries which have for ages made India famous, industries whose educational influence on the arts of the West is so universally acknowledged by all the students of art and history.

At a time when these productions are getting to be daily more and more valued in Europe, their sources are being dried up in Asia, and goods which ought to be common in the market at reasonable prices are now becoming rare treasures for museums or the cabinets of rich men. This result seems to us the reverse of what commerce ought to aim at, and we cannot help thinking that when the producers and the public wake up to a knowledge of the facts in the case, they will be eager to restore these industries to their due position. We think they will have a good chance of success if it be not then too late, and if no artificial obstacles be thrown in their way.

We therefore think that your remarks on these manufactures were both necessary and timely, and will most useful in promoting a better understanding of the only conditions under which the so much admired art of the East can flourish, or, in the long run, exist; and we beg once more to tender you our hearty thanks, in the full belief that in so doing we express the feelings of all lovers of art who have read your excellent report.

(Signed)

George Aitcheson.	Barrow H. Ellis.	Clements R. Markham.	R. Norman Shaw.
Rutherford Alcock.	Augustus W. Franks.	Nevil Story Maskelyne.	R. H. Soden Smith.
Thomas Armstrong.	F. Garrard.	John Everett Millais.	W. G. Spottiswoode.
Edwin Arnold.	Carl Haag.	William Morris.	W. Stebbing.
G. P. Boyce.	J. A. Heaton.	A. Morrison.	E. Alma Tadema.
Andrew Cassels.	W. Hertz.	Lewis Pelly.	W. T. Thornton.
T. Chenery.	Geo. Howard.	Robert Phillips.	William S. W. Vaux.
C. Purdon Clarke.	W. Stanley Jevons.	Val. Prinsep.	Horace Walpole.
Walter Crane.	Edward Burne Jones.	H. Rawlinson.	Thomas Wardle.
Frank Dillon.	Fred. Leighton.	Richard Redgrave.	Philip Webb.
Henry Doulton.	Coutts Lindsay.	Vincent Robinson.	Monier Williams.
M. E. Grant Duff.	James D. Linton.	R. Rost.	Thomas Woolner.
Arthur Ellis.	George J. S. Lock.	T. L. Seccombe.	H. Yule.

To William Morris, Esq., *and Others.*

India Office, 1 June, 1879.

Gentlemen,—In acknowledging your letter of 1 May, 1879, I must begin by frankly confessing to a feeling of intense personal pleasure.

Not less sincere is my satisfaction in receiving so weighty a testimony to the excellence of the historical handicrafts and hereditary craftmasters of India. Your approbation will do more even than last year's Paris Exhibition to quicken the growing popular interest in Indian art, and in the self-contained and self-supporting Indian communal life of which the arts of that country are the bright emanation. The unity in variety of Indian, as of all Eastern life, must never be overlooked by those who would understand the traditional arts of India and the East. It has a vital lesson for us, among whom, owing to our system of land tenure, those political revolutions, which in the East rarely affect the democratic organisation of society, have so often destroyed the continuity of popular progress, to the manifest injury of the indigenous domestic arts, and of the higher forms of art, such as painting and sculpture, for which the people of the West have a far greater natural ability than those of the East. Art in England has, therefore, rather expressed sectarian views than the catholic sentiments of a people at complete unity with themselves; and this is why it has hitherto failed both in homely use and epic grandeur. It is only in times of its decay that men begin to talk of Art as being its own end and aim. In reality, Art is the highest expression of the whole moral and material condition of a people, and their ever strengthening incentive to a higher life. To impart this incentive has always been the purpose of Art wherever it has sprung from the life of a people; and where it does not serve this end, where, through social disorganisation, it is no longer rooted in national life, it fails in inborn vigour and originality, and ceases to exercise any elevating influence on national character.

The arts of India are indissolubly bound up with the popular institutions of the country; and, however much the Hindu may have erred from the right way, and obscured the light that is in him, he yet, as regards all the thoughts and intents of his heart, lives in the unseen world of man's spiritual consciousness, by which he is influenced in every act of his life and in whatsoever he does to adorn life; and Art, the preservative of all the arts, is true to itself, and vindicates its participation in divineness only when it is inspired by the highest ideals of a people gathered together in natural and coordinated unity, as in the cooperative village communities of India.

In estimating the disturbing effect of European influences on the arts of India, we must avoid too exclusive and too indiscriminate blame of Schools of Art. The influence of Europe on the East is inevitable, and the presence in India of cultivated English gentlemen at the head of Schools of Art cannot fail in the end to correct the degrading effects of the necessary strain of European commerce on the village and sumptuary arts of India. After all, the chief offenders against Art in India are the official departments engaged in the manufacture of jail carpets, and the construction of public buildings; and it is particularly through the neglect of native architecture and the propagation of a bastard English style, blindly followed by the people themselves, that the Government threatens the slow destruction of the historical handicrafts of India. Art never long survives among a people who neglect architecture, the chief of the arts. All the minor arts in England suffered during the period of the decline of our national building style, and our painting and sculpture still suffer, as is shewn in their prevailing anecdotal character, from their long disassociation with architecture. But in many parts of India, such as Rajputana and Kattyawar, a spontaneous native architecture survives. The late Alexander Kinloch Forbes, the author of

"Ras Mala," was always seeking to obtain the employment of the native workmasters (*maestries*) of Kattyawar on public buildings of their own designing; and it is not yet too late for the Government, by the encouragement of native hereditary architects, not only to arrest the decadence of the arts of India, but to promote their revival. Schools of Art might become effective agents in this *renaissance*, only it is absolutely essential that their work should begin, where that of the native draughtsman always begins, with the study of architecture.

There is nothing in what has been advanced to justify the charge sometimes made of a desire to Orientalise the decorative arts of other countries. But every European, artificer and artist alike, might well take the handicraftsmen of India for an example in the patience, perseverance, and thoroughness which are the ground of their excellency, and by which the inspirations of art are wrought into reality and life. The legerdemain which some would fain substitute for patient labour in the arts destroys all mastery in their methods, and at last dissipates the very sense of artistic imagery and invention. Labour is the probation of perfection. The innumerable ingenuities and subtle incommunicable graces of the arts can be obtained through labour alone: and their end and aim must, as is taught by all Eastern Art,

"By Nyle, or Gange, or Tygre, or Euphrate,"

be steadfastly set on the glory and enjoyment of the Most Highest, in whom is the Perfect Mastery and the Sum of Perfection.

I have, &c.,

GEORGE BIRDWOOD.

Resolution approved by the Secretary of State for India in Council, the 22nd of September, 1880.

In receiving from the Lords of the Committee of Council on Education, for the use of this office and for transmission to India, copies of the work on the Industrial Arts of India, which has been prepared by Dr. George Birdwood, C.S.I., special assistant in this office, to serve as a Handbook to the India Museum, as now reorganized under the Science and Art Department at South Kensington, the Secretary of State for India in Council takes the opportunity to record his high sense of the services which Dr. Birdwood has rendered to Indian industry by the preparation of this book, as well as by his Handbook to the Indian Department of the Paris Universal Exhibition of 1878. The value of the latter work has been noticed in warm terms by His Royal Highness the Prince of Wales, and the Royal Commissioners for the Representation of the Queen's Dominions at that Exhibition, and the Secretary of State in Council is glad to add his own recognition of its importance in stimulating a wide public appreciation of Indian art manufactures, whilst it strives to maintain unimpaired their former beauty of design and execution.

True copy communicated to Dr. George Birdwood, C.S.I.

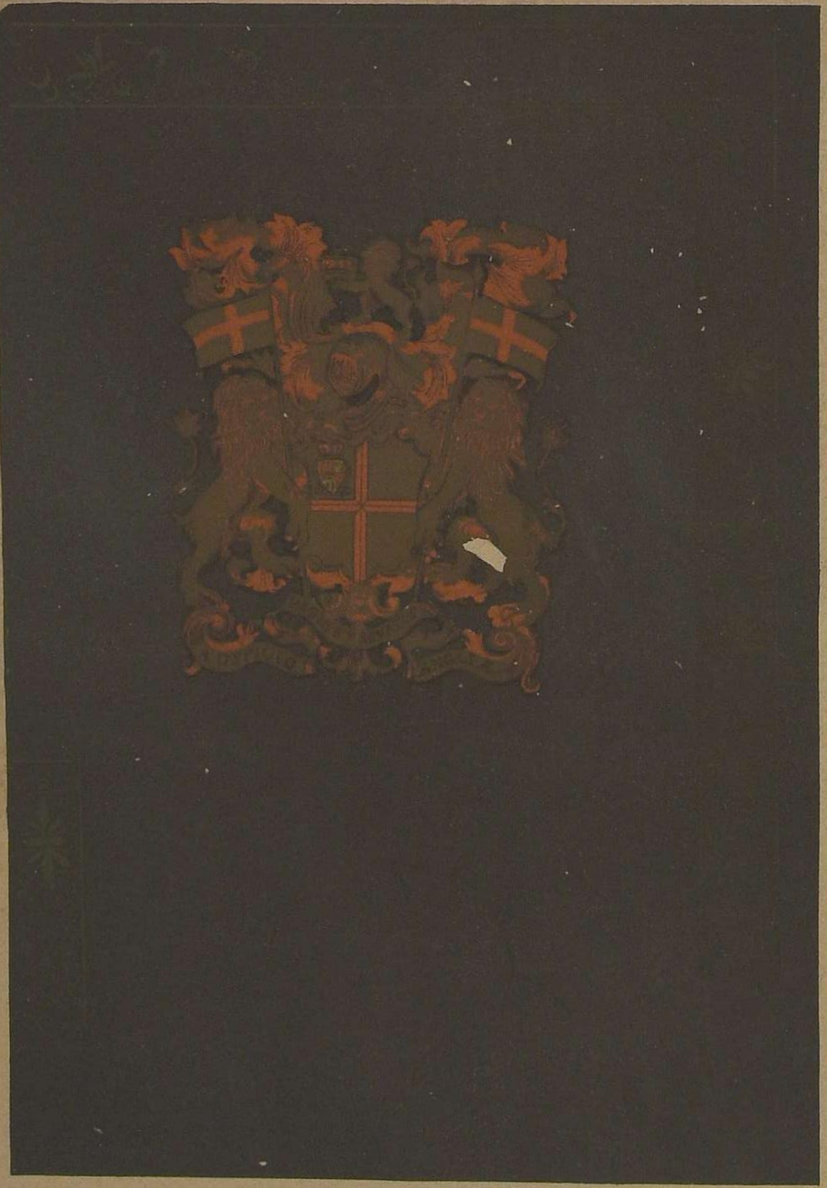
(Signed) LOUIS MALLET.

Maull & Fox, Photo.

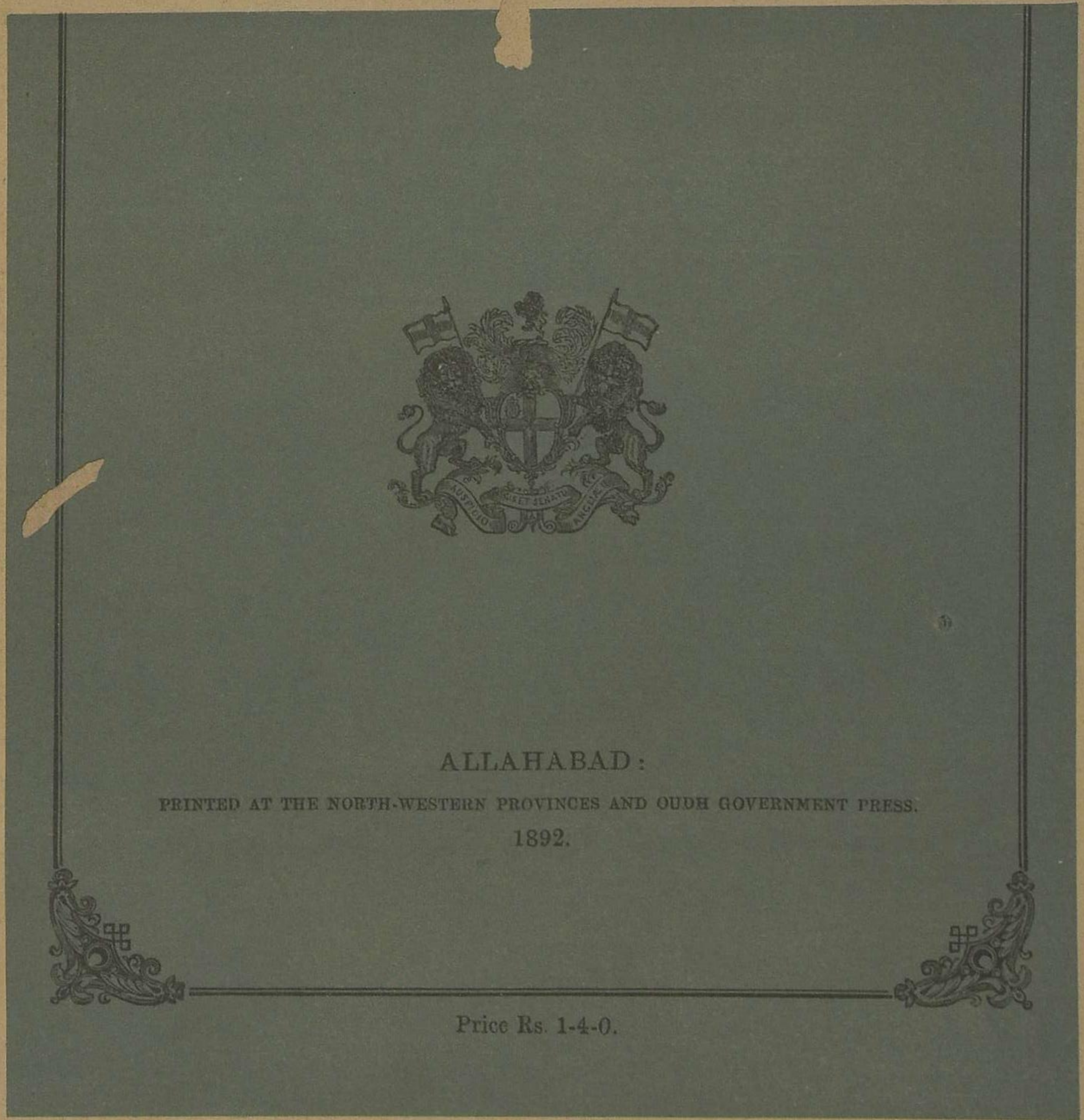
George Birdwood
8 Sep: 1897.

41.—Sir George Birdwood's Room, India Office.

42.—SAMPLE ROOM



Arms of Honble. East India Company [U.E.I.C],
from the "Canton Screen," *circa* 1725, in the Special Assistant's room.



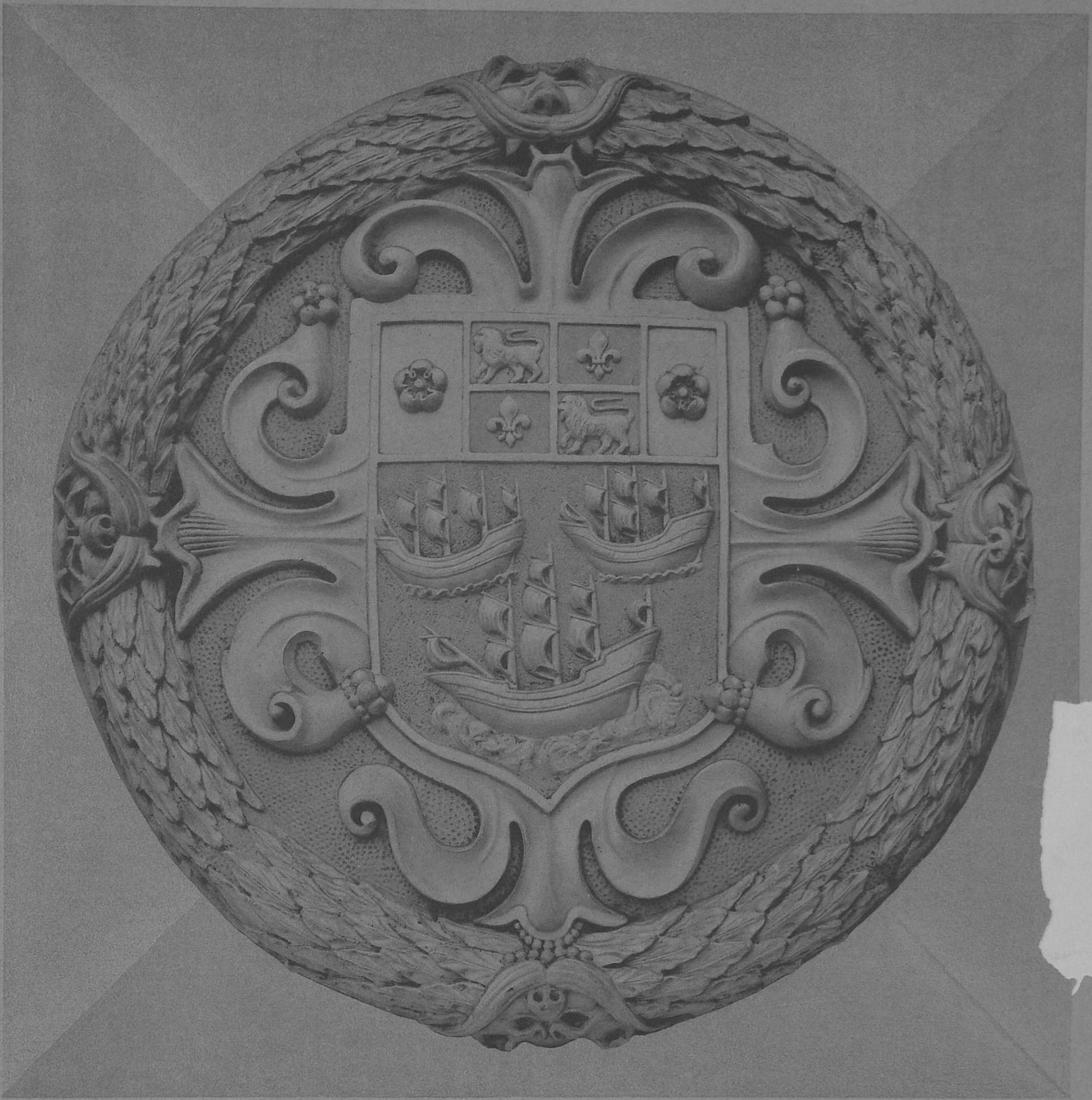
ALLAHABAD:

PRINTED AT THE NORTH-WESTERN PROVINCES AND OUDH GOVERNMENT PRESS.

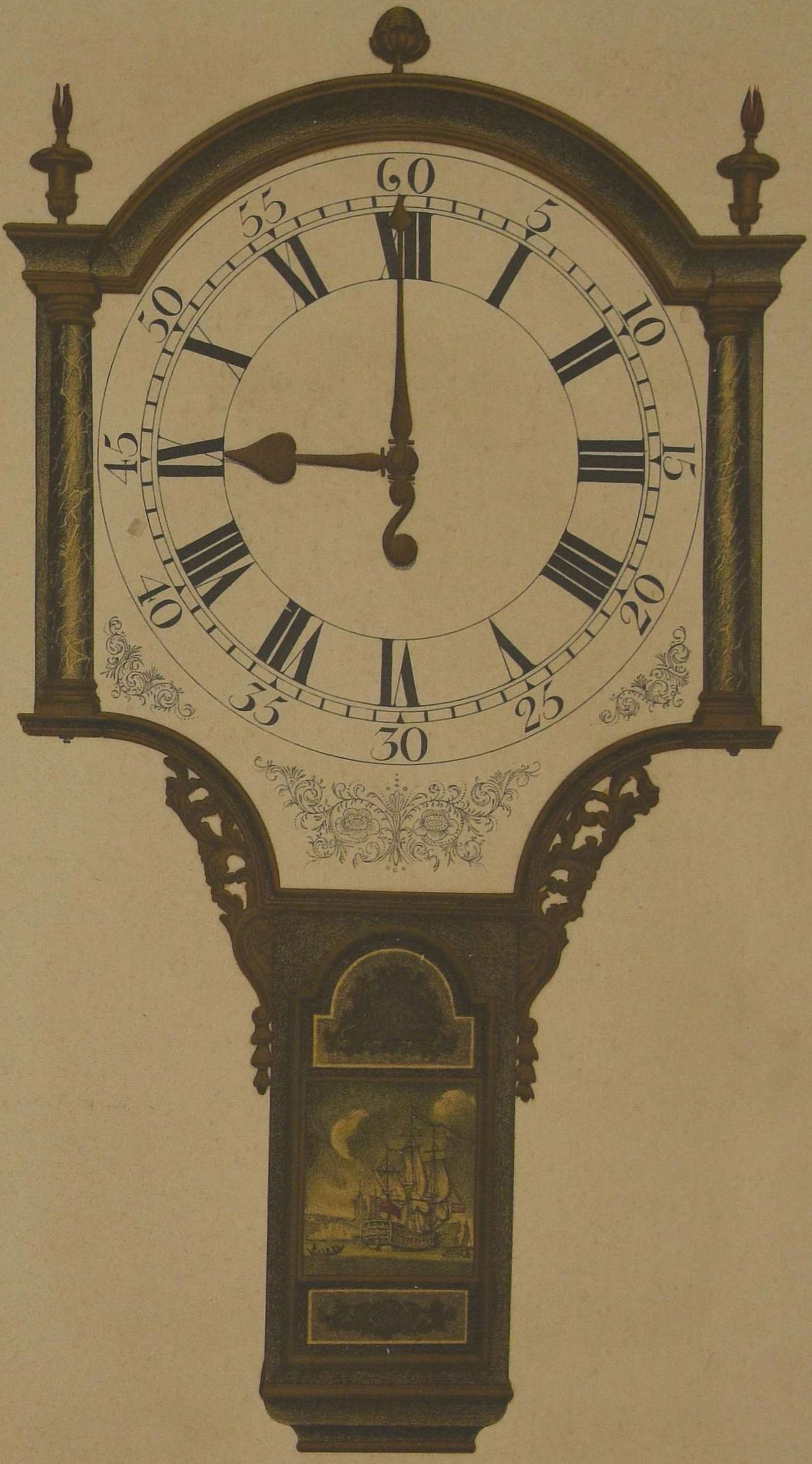
1892.

Price Rs. 1-4-0.

An Example of the official use of the Arms of the
Honble. East India Company [U.E.I.C.] down to 1892.



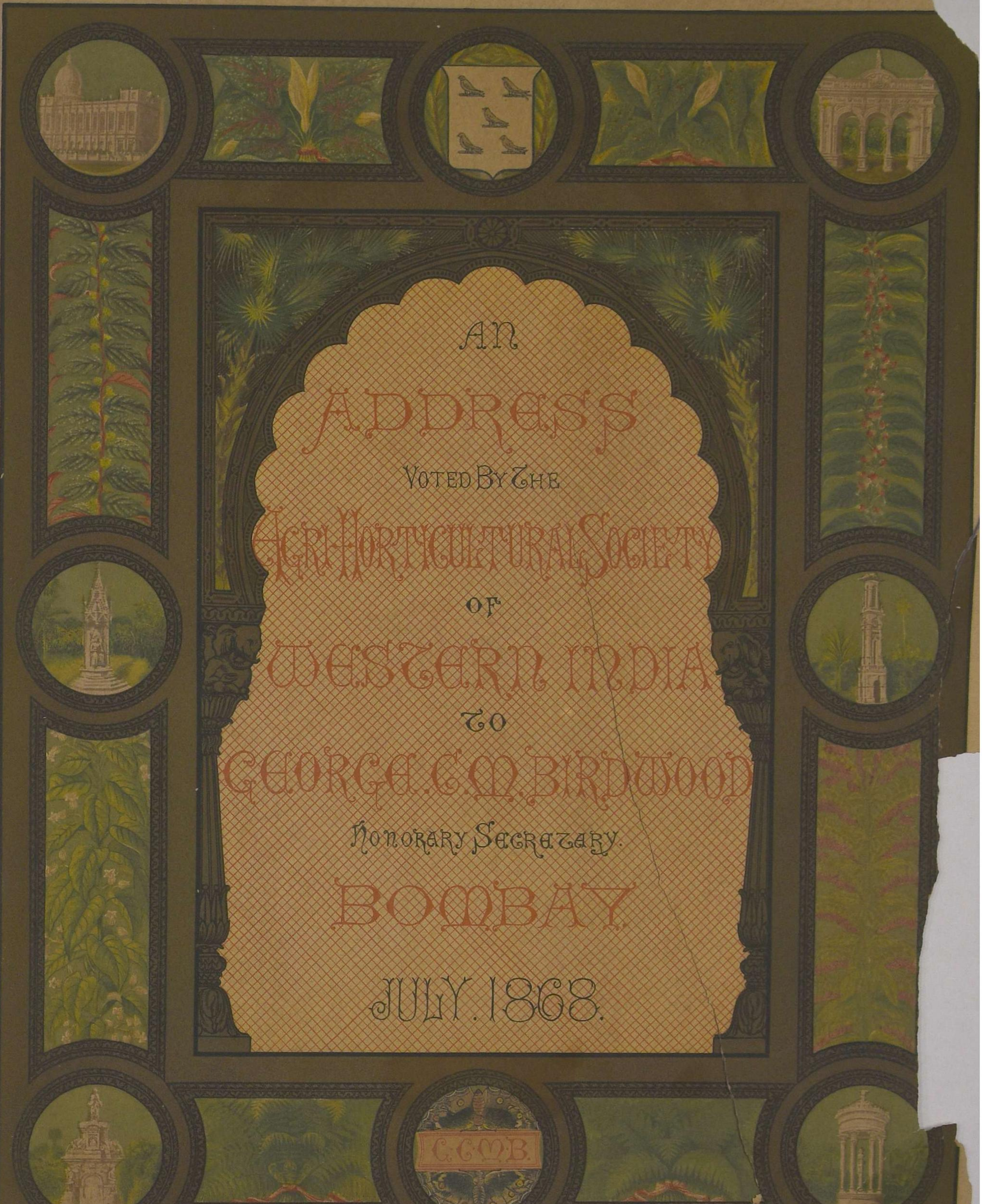
44.—E.I.C. Arms on Ceiling of Poplar Church.



THE "OLD (LONDON) EAST INDIA COMPANY'S" CLOCK, AT THE ENTRANCE INTO THE SPECIAL ASSISTANTS' ROOMS, INDIA OFFICE.

Court Minutes, 26 October, 1674.

"Ordered that the Secry. doe buy a clock for the Compa. use, to be set in the room where the Court of Committees meet, upon the best terms procurable."



46.—Illuminated Cover of Address presented to Sir G. C. M. Birdwood by the Agri-Horticultural Society of Western India.

Boswellia Carterii. Birdwood.
The *mohr madow* of the Soumalis.

Boswellia Carterii. Birdwood.
Maghrayt d'sheehaz of the Maharas.

TAB. 31.

Boswellia Frereana. Birdwood.
The *yegaar* of the Soumalis.

TAB. 32.

Boswellia Bhau Dajiana. Birdwood.
Mohr—add of the Soumalis.

The most sacred plant in
the whole ~~native~~ indigenous
materia medica of India is
the tulsi, or Holy Basil
[Ocymum sanctum], sacred
to Krishna, and turned by him
into this graceful & most fragrant
plant. She is ~~the~~, indeed, the
Hindu Daphne. The plant is
also sacred to Vishnu, whose followers
wear necklaces, and carry rosaries
[used for counting the numbers of recitations
of their deity's name], made of its stalks
and roots. For its double sanctity
it is reared in every Hindu house,
where it is daily watered & worshipped
by all the members of the household.
No doubt also, it was on account of
its virtues in disinfecting & vivifying
malarious air that it first became
inseparable from Hindu houses in
India as the protecting spirit or
Lar, of the family. In the
Deccan villages the fair Brahmini
mother may be seen early every
morning, after having first ground
the corn for the day's bread and
performed her simple toilet, walking
with glad steps and waving hands
round & round the pot of Holy
Basil, planted on the four horned
altar built up before each
house, invoking the blessings of
Heaven on her husband and her
children — praying, that is, for
less carbonic acid, & ever more
& more oxygen. The scene always
carries one back in mind to the
life of ancient Greece, which
so often is found to still live in
India; and it is a perfect study
in religion, in science, & in art.

tulsi | Krishna | Vishnu | doubt | inseparable | Brahmini | & in art.

Facsimile MS. of review of N. C. Dutt's *Materia Medica* of the Hindus :
Academy, 11 August, 1877.

Parsees

The Pars~~is~~ees, of ~~25 and 30~~ twenty five and thirty years ago, used to frequent the Victoria Gardens, in Bombay, simply to "eat the air [~~hawa~~ ~~khana~~]", that is, to take a good healthy walk there; and the Hindus to sniff at the most heavily scented blooms, which they would crush between their fingers, and apply, like snuff to their ~~nostrils~~ noses. But when a true Iranian sauntered through

blue

in flowing robe of ~~blue~~, red edged, and high hat of sheep-skin, black, glossy, curled,

Karakul

"the fleece of Karakūl," he would stand awhile, and meditate

in

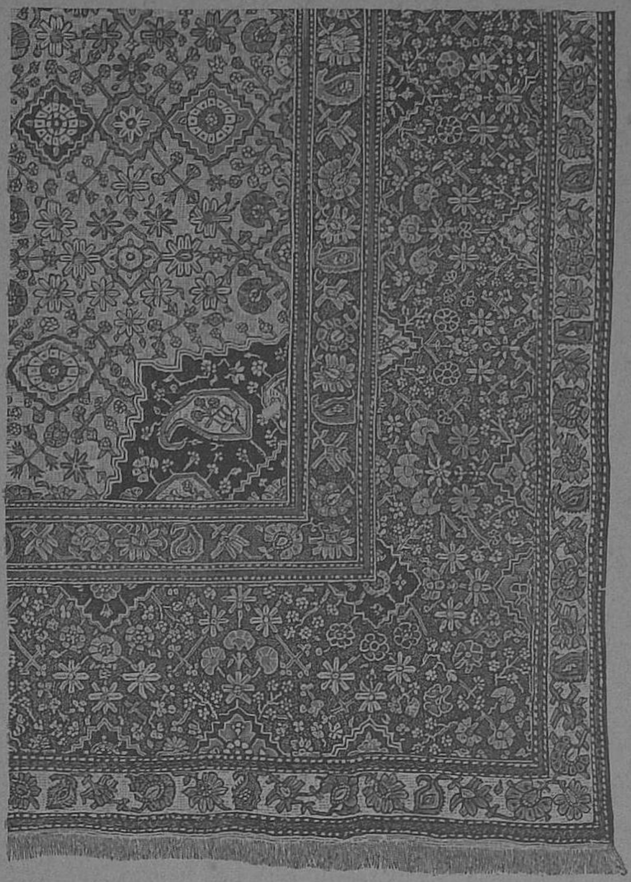
over every flower ~~on~~ in his path, and always as in vision; and when at last the vision was fulfilled, and his ideal flower found, he would spread his mat, or carpet, before it, ^and sit before it until

^and sit before it

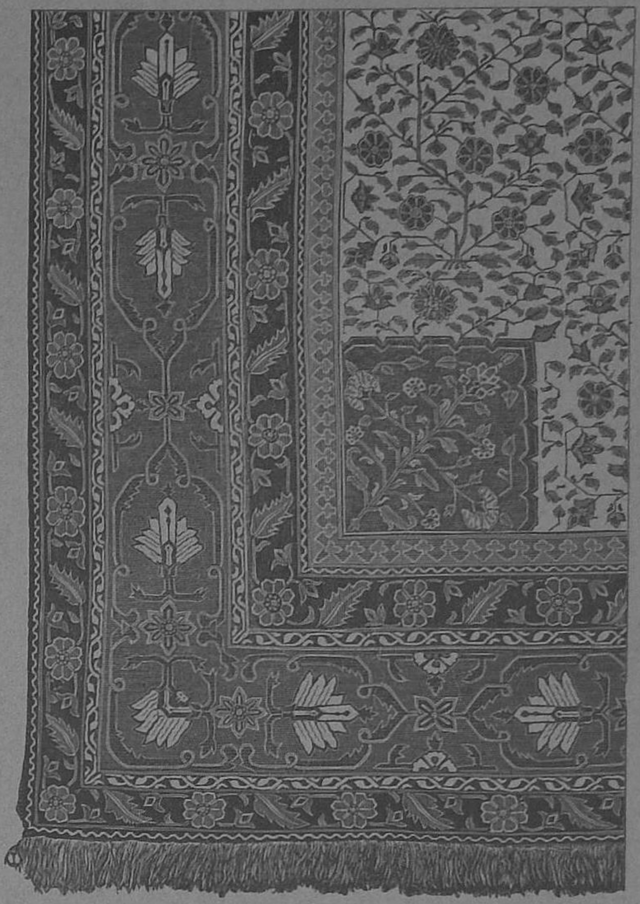
the going down of the sun, and then arise & pray before it, and refold his mat, or carpet, and go home: and the next night and night after night, until that bright particular flower faded away, he would return to it, bringing his friends with him, in ever

Facsimile of MS. of Monograph in the work on *Oriental Carpets*, published by the Austrian Government, 1893.

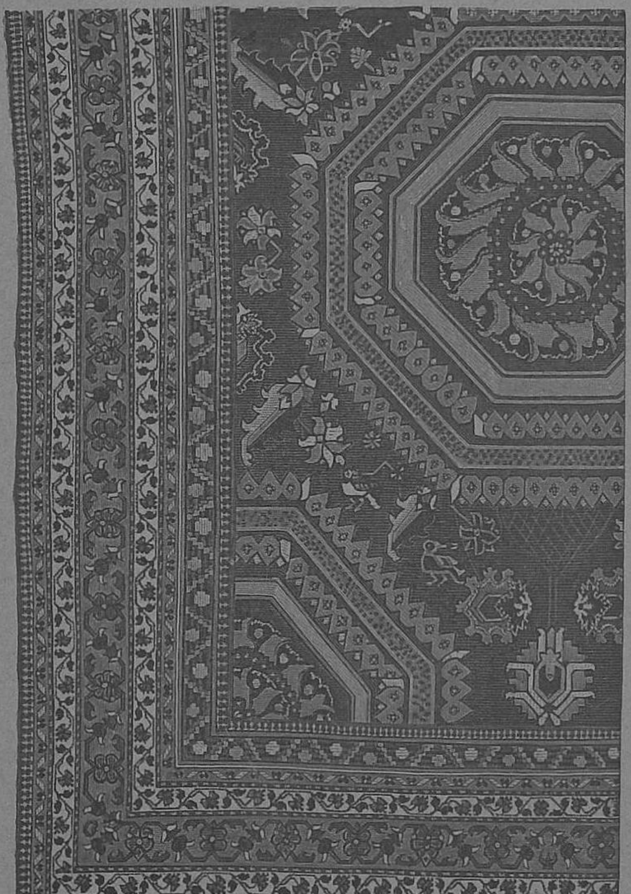
increasing numbers, and sit
and — & sing, and ~~&~~ play the guitar, or
lute, before it; and anon
together — they would all arise together and
pray before it, and often,
after prayers, still sit on,
sipping sherbet, and talking
the most hilarious ~~shocking~~ & shocking ~~hilarious~~
scandal, late into the moonlight.
and so again & again, evening
after evening, until the
beauteous flower died,
satiated of worship. Some
evenings, by way of a
grand finale the whole
company would suddenly
rise up, as one man, before
the bright consummate flower
and serenade it with an
Hafiz — ode from Hafiz, and rolling
up their carpets depart into
the silence of the outer night.



Corner of a Cashmere Carpet.



Corner of a Warangal or Hyderabad (Silk) Carpet.

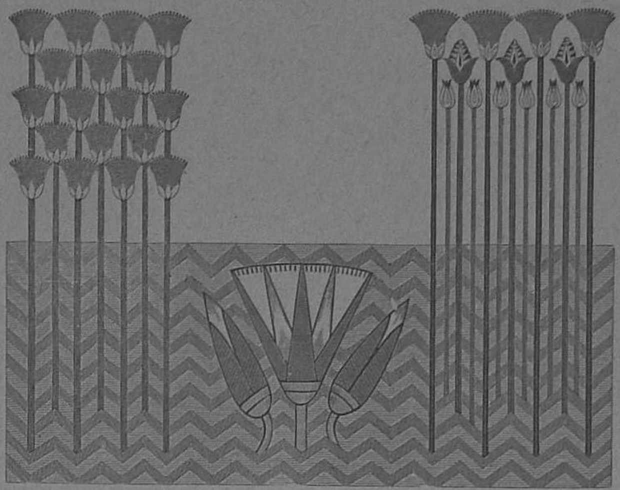


Corner of a Malabar Carpet.

Corner of a Coromandel Carpet.

India Museum, South Kensington.

1



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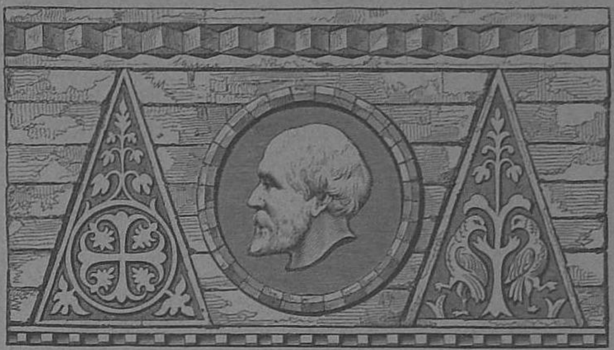


4

5

7

8

9

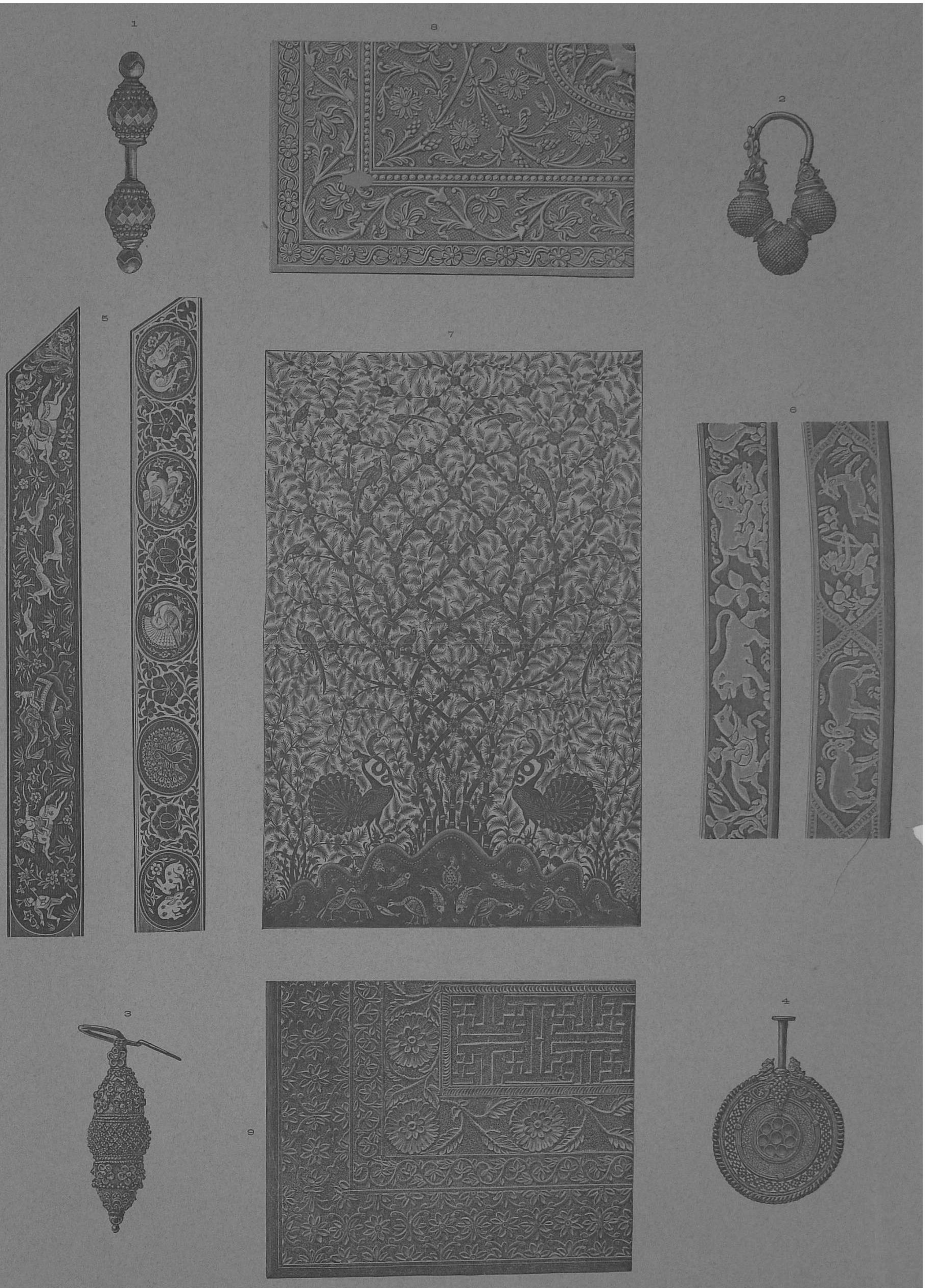
1. Head-piece to Preface.

2, 3, 4 and 5. Head-pieces of Chapters, with medallion portraits of, respectively—
Sir Henry Rawlinson,
Sir Henry Yule,
Mr. Edward Thomas,
Sir Bartle Frere.

6. Side-piece for Title-page.

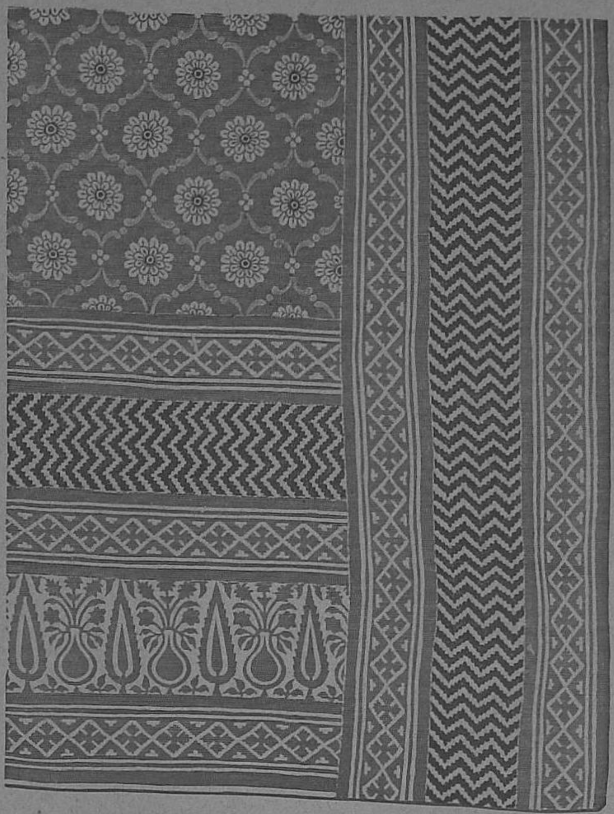
7, 8 and 9. Tail-pieces of Chapters.

51.—SELECTED HEAD AND TAIL PIECES OF A PROJECTED WORK ON THE INDUSTRIAL ARTS OF INDIA.

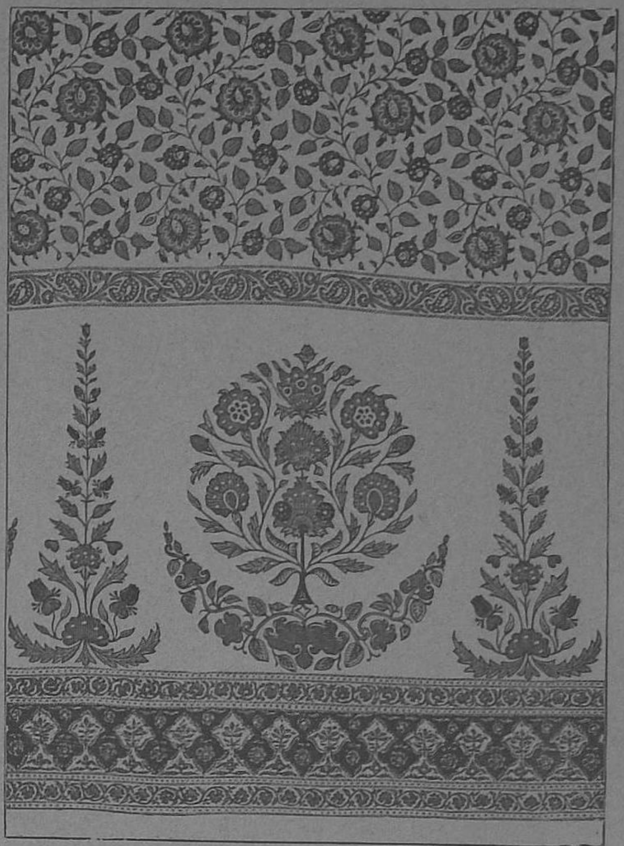


1 & 2. Golden earring, Madras.
3. Golden earring, Cashmere.
4. ,, nose-ring, Ceylon.
5. Enamel bands from an elephant goad, Jeypore.
6. Sculptured decoration on a sword blade.
7. Tree of Life on a Masulipatam chintz.
8. Ivory carving.
9. Ebony carving.

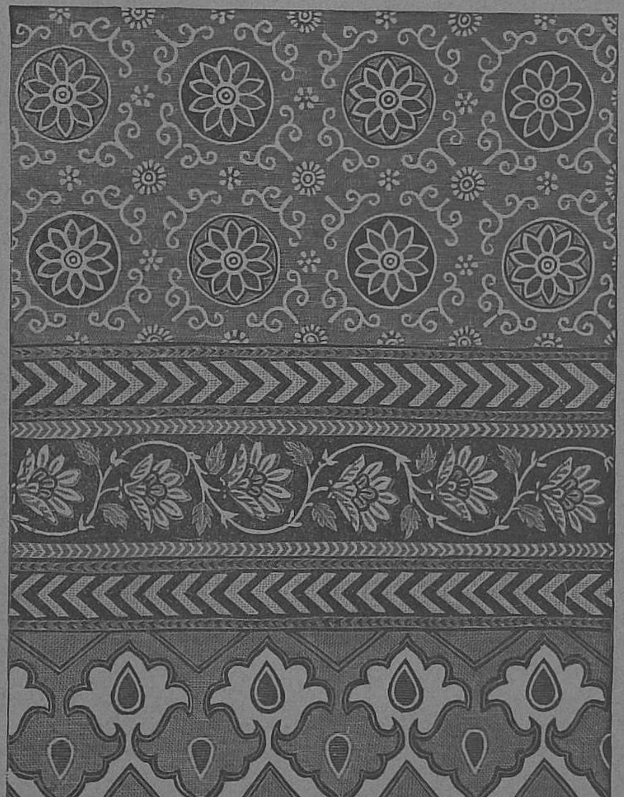
52.—Selected Illustrations from Berlin Handbook on Indian Art.



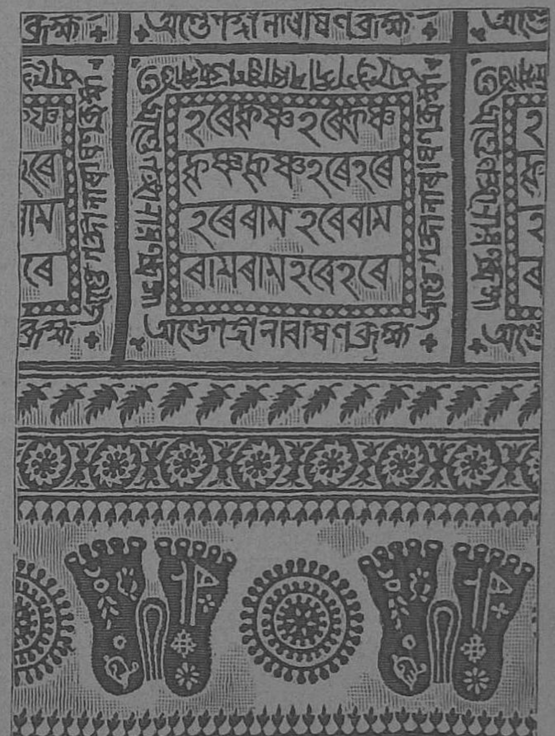
Bedcover. Lahore.



Bedcover. Lucknow.



Bedcover. Baroda.



Sacred Cloth, Muttra.

53.—Selected Illustrations of Hand-stamped Cotton Fabrics from Berlin Handbook on Indian Art.

To be Privately Printed for Subscribers at £3 : 3 : 0 net.

35 Coloured Plates, in facsimile, by W. Griggs, on hand-made paper in Demy folio, with Monograph by VISCOUNT DILLON, F.S.A.

ALBUM OF JACOBE,

Master Workman at the Armoury, Greenwich

1590.

It is proposed to publish in facsimile the above-mentioned work as a valuable record of the Armourer's art as practised in England in the second half of the sixteenth century.

The Album contains drawings in ink and colours of suits of armour made by this master for several of the most famous courtiers and soldiers of the reign of Elizabeth.

Amongst these are suits for the Dukes of Finland and Norfolk; the Earls of Leicester, Sussex, Worcester, &c.; Lord Scrope; Sir John Smith, Sir Henry Lee, Sir C. Hatton, &c.

Special interest attaches to this MS., as it formerly belonged to the Harleian Library, and of the suits of armour therein figured some of the finest are still in existence. Of these the following may be mentioned:—Earl of Pembroke, K.G., now at Wilton; George, Earl of Cumberland, at Hothfield; Sir Christopher Hatton, sold last year from the Spitzer collection for £2080; Sir Henry Lee, K.G., Master of the Armoury to Queen Elizabeth and James I., now in the hall of the Armourers' and Braziers' Company; the Earl of Worcester, in the Tower of London.

Although armour in England was, at the time referred to, fast disappearing from use, the suits shown in the work were all of a high class of workmanship and remarkable for their excellence, no less than interesting as the personal and intimate panoply of some of the brightest stars of the golden age of Elizabeth.

It is hoped that the publication of this unique MS. may lead to the identification of other suits and portions of armour still scattered through the country, and as yet not correctly connected with famous names in English history.

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